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ANALYSIS

OF

VOCAL INFLECTIONS,

AS USED IN

**READING & SPEAKING.**

—◆—  
DESIGNED TO RENDER THE PRINCIPLES OF WALKER'S ELEMENTS  
MORE INTELLIGIBLE.  
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\* \* In the winter of 1821, during a necessary absence from the Theological Seminary, the writer of these pages addressed to the students a number of letters on elocution. The plan of these letters required them to embrace the following range of subjects;—the importance to a preacher of a good delivery; the necessity of earnestness; the influence of climate on emotion; the influence of personal piety on the preacher's eloquence; the utility of preparatory exercises, with hints of advice relative to these; strength of voice,—as depending on good organs, and on their management; preservation of lungs, and the mistakes which are often fatal to this organ in public speakers; articulation; tones and inflections; emphasis; modulation, including quantity, rhetorical pause, transition, expression, and representation; action; pronunciation as restricted to single words; defective management of voice in reading psalms and hymns, and in public prayer.

The parts of this plan not embraced in the letters above mentioned, have since been executed as far as circumstances would permit. One paper of this series, namely that on tones and inflections, is now committed to the press. It is not designed indeed to be *published*, as a thing so partial can be of little use to those who have not access to larger treatises on elocution. But students, who find great obscurity in Walker's Elements, may understand that work more readily by a simple classification of its chief principles. The application of these principles to the higher purposes of elocution, as in emphasis and modulation, cannot of course be included in the proposed limits of this pamphlet.

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*Theol. Sem. Andover,*  
*March, 1824.*

# TONES

CONSIDERED AS A LANGUAGE OF EMOTION.

SIGHT has commonly been considered as the most active of all our senses. As a source of emotion, we derive impressions more various, and in some respects more vivid, from this sense, than from any other. Yet the class of tender emotions, such as grief and pity, are probably excited more strongly by the ear than the eye.

Whether any reason can be assigned for this or not, the fact seems unquestionable. A groan or shriek uttered by the human voice, is not only more intelligible than words, but more instantly awakens our sensibility than any signs of distress, that are presented to the sight. Our sympathy in the sufferings of irrational animals, is increased in the same way. The violent contortions of the fish, in the pangs of death, being expressed without the aid of vocal organs, very faintly excite our compassion, compared with the plaintive bleatings of an expiring lamb. And a still stronger distinction seems to prevail among brutes themselves. For while the passion of fear in them, is associated chiefly with objects of sight, that of pity is awakened, almost exclusively, by the sense of hearing. The cry of distress from a suffering animal, instinctively calls around him his fellows of the same species, though this cry is an unknown tongue to animals of any other class. At the same time his own species, if he utters no cries, while they see him in excruciating agony, manifest no sympathy in his sufferings.

Without enquiring minutely into the philosophy of vocal tones, as being signs of emotion, we must take the fact for granted that they are so. And no man surely will question the importance of this language in oratory, when he sees that it is understood by mere children; and that even his horse or his dog distinguish perfectly those sounds of his voice which express his anger or his approbation.

## UTILITY OF SYSTEMATIC ATTENTION TO SPEAKING TONES.

Analysis of vocal inflections bears the same relation to oratory, that the tuning of an instrument does to music. The rudest performer in this latter art knows, that his first business is to regulate the instrument he uses, when it is so deranged as to produce no perfect notes, or to produce others than those which he intends. The voice is the speaker's instrument, which by neglect or mismanagement is often so out of tune as not to obey the will of him who uses it. To cure bad habits is the first and hardest task in elocution. Among instructors of children scarcely one in fifty thinks of carrying his precepts beyond correctness in uttering words, and a mechanical attention to pauses. So that the child who speaks the words of a sentence distinctly and fluently, and "minds the stops," as it is called, is without scruple, pronounced a good reader. Hence, among the multitude who consider themselves as good readers, there are so few who give by their voice that just expression of sentiment, which constitutes the spirit and soul of delivery.

The unseemly tones which are contracted in childhood, are often so deeply fixed, as not easily to yield to the dictates of a manly intellect, and a cultivated taste, in after life. These habits are acquired, almost unavoidably by children, in consequence of their being accustomed to read what they do not understand. The man who should prepare a school-book, containing proper lessons for beginners in the art of reading, with familiar directions for managing the voice, would probably do a greater service to the interests of elocution, than has yet been done by the most elaborate works on the subject, in the English language. The tones of the common school are often retained and confirmed at the college, and thence, (with some distinguished exceptions,) are carried in all their strength to the bar, and especially to the pulpit. This fault is by no means peculiar to America; it prevails certainly not less in the schools and universities of England, and much more in those of Scotland, than in our own.

But what is the remedy? It has often been said, the only good canon of elocution is,—“enter into the spirit of what you utter.” If we were to have but one direction, doubtless this should be the one. Doubtless it is better than all others to prevent the *formation* of bad habits;—but when these are formed, it is by no means sufficient

of itself for their cure. To do what is right, with unpervverted faculties, is ten times easier than to undo what is wrong. How often do we see men of fine understanding and delicate sensibility, who utter their thoughts in conversation, with all the varied intonations which sentiment requires; but the moment they come to read or speak in a formal manner, adopt a set of artificial tones utterly repugnant to the spirit of a just elocution. Shall we say that such men do not understand what they speak in public, as well as what they speak in conversation? Plainly the difference arises from a perverse *habit*, which prevails over them in one case, and not in the other. Many instances of this sort I have known, where a man has been fully sensible of *something* very wrong in his tones, but has not been able to see exactly what the fault is; and after a few indefinite and unsuccessful efforts at amendment, has quietly concluded to go on in the old way. So he must conclude, while good sense and emotion are not an equal match for bad habits, without a knowledge of those elementary principles, by which the needed remedy is to be applied.

Skill in vocal inflections, it is obvious, cannot of itself make an orator. Nor can skill in words. Who does not know that with an ample stock of words at command, a man may be little more than a chattering animal? Yet who can be an orator without words? We have seen that a man, with no defects of intellect or of sensibility, may have great faults in the management of his voice as a speaker. These perhaps he acquired in childhood, just as he learned to speak at all, or to speak English rather than French,—by imitation. His tones both of passion and of articulation, are derived from an instinctive correspondence between the ear and voice. If he had been born deaf, he would have possessed neither. Now in what way shall he break up his bad habits, without so much attention to the analysis of speaking sounds, that he can in some good degree distinguish those which differ, and imitate those which he would wish to adopt or avoid? How shall he correct a tone, while he cannot understand why it needs correction, because he chooses to remain ignorant of the only language in which the fault can possibly be described? Let him study and accustom himself to apply a few elementary principles, and then he may at least be able to understand what are the defects of his own intonations. I do not say that this attainment may be made with equal facility, or to an equal extent,



by all men. But to an important extent it may be made by every one ; and that with a moderate share of the effort demanded by most other valuable acquisitions ; I might say with one half the time and attention that are requisite to attain skill in music.

It may be doubted, however, by some, whether any theory of vocal inflections, to be studied and applied by the pupil, must not tend to perplex rather than facilitate delivery. The same doubt may as well be extended to every department of practical knowledge. To think of the rules of syntax, every sentence we speak, or of the rules of orthography and style, every time we take up our pen to write, would indeed be perplexing. The remedy prescribed by common sense in all such cases, is, not to discard correct theories, but to make them so familiar as to govern our practice spontaneously, and without reflection.

But if one has already the perfect management of his voice, of what service, it is said, are theoretic principles to him ? Of very little certainly ; just as rules of syntax would be needless to him, who could write and speak correctly without them. But the number of those who suppose themselves to be of this description, is doubtless much larger than of those who really are so. And besides, this reasoning hardly applies to those who are destined for literary professions. A mere peasant may speak a sentence of good English, and do it with proper emphasis and inflections ; while he is a stranger to all the principles of grammar, and of elocution. But a scholar should aim at something more.

Now while every tyro has known for centuries, that the verb has a stated, grammatical relation to its nominative, and while certain tones have occurred in as stated a relation to certain sentiments of the mind ; it is but a short time since the tones of articulate language have been considered as capable of any useful classification. Several years of childhood are particularly devoted to acquire a correct orthography and accentuation ; and to promote a knowledge of these and of syntax, rules have been framed with great care. But what valuable directions have our elementary books contained as to the management of the voice in reading ?—an art which lies at the bottom of all good delivery. Here our embryo orators, on their way to the bar, the senate, and the pulpit, are turned off with a few meagre rules, and are expected to become accomplished speakers, without having ever learned to read a common passage, in a grace-

ful and impressive manner. The most general directions as to voice, heretofore given in books for learners, are the three following ; that a parenthesis requires a quick and weak pronunciation ;—that the voice should rise at the end of an interrogative sentence,—and fall at the end of one that is declarative. The first is true without exception ;—the second, only in that sort of question which is answered by *yes* or *no* ; and the third is true with the exception of all cases where emphasis carries the voice to a high note at the close of a sentence. So that, among the endless varieties of modification which the voice assumes in speaking, but *one* was accurately marked before the time of Walker. To his labors, imperfect as a first effort of the kind necessarily must be, the world will ultimately acknowledge great obligations. Such, however, is the intrinsic difficulty of representing *sounds*, by symbols adapted to the *eye*, that no precepts on this subject can be made completely intelligible, without the aid of exemplification by the teacher's voice. The ear too is an organ, which in different men, possesses various degrees of sensibility and accuracy in discriminating sounds ; though it may acquire a good degree of skill in speaking tones, without skill in music, as appears from the case of Walker himself.

#### DESCRIPTION OF SPEAKING TONES.

The absolute modifications of the voice in speaking are four ; namely, monotone, rising inflection, falling inflection, and circumflex. The first may be marked to the eye by a horizontal line, thus (—) the second, thus, (↗) the third, thus (↘) the fourth, thus (v)

The monotone is a sameness of sound on successive syllables, which resembles that produced by repeated strokes on a bell. Perhaps this is never carried so far as to amount to perfect sameness ; but it so often approaches this point as to be both irksome and ludicrous. Still, more or less of this quality belongs to grave delivery, especially in elevated description, or where emotions of sublimity or reverence are expressed. Any one would be shocked, for example, at an address to Jehovah, uttered with the sprightly and varied tones of conversation.

The rising inflection turns the voice upward, or ends higher than it begins. It is heard invariably in the direct question ; as, *Will you go today ?*

The falling inflection turns the voice downwards, or ends lower than it begins. It is heard in the answer to a question; as, *Nò*; *I shall go tomorrow.*

The circumflex is a union of these two inflections, sometimes on one syllable, and sometimes on several. It begins with the falling and ends with the rising slide. This turn of the voice is not so often used, nor so easily distinguished as the two simple slides just mentioned; though it occurs, if I mistake not, especially in familiar language, much oftener than Walker seems to suppose. In many cases where it is used, there is something conditional in the thought; as, *I may go tomorrow, though I cannot go today.* Irony or scorn is also expressed by it; as, "They tell *us* to be moderate; but *they*, *they* are to revel in profusion." On the words marked in these examples, there is a significant twisting of the voice downwards and then upwards, without which the sense is not expressed.\*

As to Mr. Walker's remarks on another circumflex, which he calls the falling, I must doubt the accuracy either of his ear or my own; for I cannot at all distinguish it from the falling slide, modified perhaps by circumstances, but having nothing of that distinctive character, which belongs to the circumflex just described.

Besides these absolute modifications of voice, there are others which may be called relative, and which may be classed under the four heads of *pitch*, *quantity*, *rate*, and *quality*. These may be represented thus;

<i>Pitch.</i> { high ; { low ;	<i>Quantity.</i> { loud ; { soft ;	<i>Rate.</i> { quick ; { slow ;	<i>Quality.</i> { lively. { pathetic.†
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\* We may take an example, which gives these three inflections of voice successively; though perhaps it will hardly be intelligible to a mere beginner. The abrupt clause in Hamlet's soliloquy,—*To die, to sleep, no more*, is commonly read with the falling slide on each word, thus; *to die to sleep no more*, expressing no sense, or a false one; as if Hamlet meant, "When I die, I shall no more sleep." But place the rising inflection on *die*, the falling on *sleep*, and the circumflex on *no more*, and you have this sense; "To die?—what is it?—no terrible event;—it is merely falling asleep:"—thus, *to die,—to sleep,—no more*. Some skilful readers give the rising slide to the last clause, turning it into a question or exclamation;—*no more!*—"is this all?" But the circumflex seems better to represent the desperate hardihood, with which Hamlet was reasoning himself into a contempt of death.

† As these relative modifications of voice assume almost an endless variety according to sentiment and emotion in a speaker, they were considered in this series of papers, as belonging to the manuscript on modulation.



## CLASSIFICATION OF TONES.

This is the point on which, most of all, Walker is defective. The conviction that he was treating a difficult subject, led him to the very common mistake of attempting to make his meaning plain by prolixity of remark, and multiplicity of rules. One error of this respectable writer is, that he attempts to carry the application of his principles too far. To think of reducing to exact system all the inflections to be employed in the delivery of plain language, where there is no emotion, and no emphasis, is idle indeed. Many who have attempted to follow the theory to this extreme, perplexed with the endless list of rules which it occasions, have become discouraged. Whereas the theory is of no use except in reference to the *rhetorical* principles of language, where tones express sentiment. And even in passages of this sort, the significant inflections belong only to a *few* words, which, being properly spoken, determine of necessity the manner of *speaking the rest*.\*

Another fault of Walker is, that the elements of speaking tones are not presented in any intelligible method; but are so promiscuously intermingled throughout his work, as to give it the character of obscurity. The view of these elements to which he devotes about a hundred and fifty pages, after he enters on inflections, I here attempt to comprise in a short compass. The rest of his work may be read with increased advantage, if the new classification which I have given should be intelligible. In order to render it so, I have chosen examples chiefly from colloquial language, because the tones of conversation ought to be the basis of delivery, and because these only are at once recognised by the ear. These examples, under each head, should be repeated by the student, in the hearing of some competent judge, till he is master of that one point, before he proceeds to another.

As the difficulty of the learner at first is to distinguish the two chief inflections, and as the best method of doing this is by comparing them together, the following classification begins with cases in which the two are statedly found in the same connexion; and then extends to cases in which they are used separately; the whole being marked in a continued series of rules, for convenient reference.

\* This I endeavor to illustrate in the discussion of Emphasis and Modulation.

## BOTH INFLECTIONS TOGETHER.

**RULE I.** When the disjunctive *or* connects words or clauses, it has the rising inflection before, and the falling after it.

## EXAMPLES.

Shall I come to you with a ród—*or* in lòve ?  
 Art thou he that should cóme,—*or* look we for anòther ?  
 The baptism of John, was it from heáven,—*or* of mèn ?  
 Will you gó—*or* stàÿ ?  
 Will you ride—*or* wàlk ?  
 Will you go todáy—*or* tomòrrow ?  
 Did you see him,—*or* his bròther ?  
 Did he travel for heáth,—*or* plèasure ?  
 Did he resemble his fàther,—*or* his mòther ?  
 Is this book yóurs,—*or* mìne ?\*

**RULE II.** The direct question, or that which admits the answer of *yes* or *no*, has the rising inflection, and the answer has the falling.

## EXAMPLES.

Are they Hébrews ?	So am 'I.	
Are they 'Israelites ?	So am 'I.	
Are they the seed of 'Abraham ?	So am 'l.	
Are they ministers of Christ ?	I am mòre.	[Paul.]
Did you not spéak to it ?	My lord, I díd.	
Hold you the watch to-night ?	We dò, my lord.	
'Arm'd say you ?	'Arm'd my lord.	
From top to tòe ?	My lord, from head to foòt.	
Then saw you not his fàce ?	O yès, my lord.	
What look'd he frówningly ?	A countenance more in sòrrow than in anger.	
Pále ?	Nay, very pale.†	Shak. Hamlet.

This sort of question ends with the rising slide, whether the answer follows it or not.† But it is not true as Mr. Walker has seemed to suppose, that every question beginning with a verb is of this sort. If I wish to know whether my friend will go on a journey within two days, I say perhaps, “Will you go todáy or tomórrow ?” He may answer, “yes”—because my rising inflection on both words

\* See Walker's Rhet. Gram. 110. The references under the several rules, in the body of the page, or in the margin, direct to additional examples that may be consulted.

† See Walker's Elo. 161.

‡ Job 39: 10. 41: 1. 1 Cor. 12: 29, 30.

implies that I used the *or* between them conjunctively. But if I had used it disjunctively, it must have had the rising slide before it, and the falling after; and then the question is, not whether he will go within two days, but on which of the two;—thus, “Will you go *to-day*—or *tomòrrow*?” The Whole question, in this case, though it begins with a verb, cannot admit the answer *yes* or *no*, and of course cannot end with the rising slide.

RULE III. When *negation* is opposed to *affirmation*, the former has the rising and the latter the falling inflection.

#### EXAMPLES.

I did not say a *bétter* soldier,—but an *èlder*.  
 Study, not for *amúsement*,—but for *impròvement*.  
 Aim not to *shów* knowledge,—but to *acquìre* it.  
 He was esteemed, not for *wéalth*,—but for *wìsdom*.  
 He will not come *today*,—but *tomòrrow*.  
 He did not act *wisely*,—but *unwisely*.  
 He did not call *mé*,—but *yòu*.  
 He did not say *príde*,—but *prìde*.

This rule, like the two preceding, is founded on the influence which antithetic sense has on the voice. The same change of inflections we find in *comparison*; as, “He is more knàve than fòol.” “A countenance more in sòrrow than in ánger.” So in the following case of simple *contrast*, where in each couplet of antithetic terms the former word has the rising inflection.

Here regard to virtue opposes insensibility to shàme; púurity, to polùtion; intègrity, to inìjustice; virtue, to villainy; resòlution, to ràge; regularity, to riòt. The struggle lies between wéalth and wànt; the dígnity, and the degèneracy of reason; the fòrce, and the frènzý of the soul; between well grounded hópe, and widely extended despàir.

The reader should be apprised here, that the falling slide, being often connected with strong emphasis, and beginning on a high and spirited note, is liable to be mistaken by those little acquainted with the subject, for the rising slide. If one is in doubt which of the two he has employed, on a particular word, let him repeat both together, by forming a question according to Rule I. with the disjunctive *or*;—thus, “Did I say *gó*,—or *gò*?”—Or let him take each example under Rule I. and according to Rule II. form an answer echoing the

first emphatic word, but changing the inflection; thus, “Will you *gò*,—or *stày*? I shall *gò*.” “Will you *ride* or *wàlk*? I shall *ride*. This will give the contrary slides on the same word.

Harmony and emphasis make some exceptions to these rules; but the brevity of my plan compels me, in general, to pass by these exceptions without notice.

#### RISING INFLECTION.

RULE IV. The *pause of suspension*, denoting that the sense is unfinished, requires the rising inflection.

This rule embraces several particulars, more especially applying to sentences of the periodic structure, which consist of several members, but form no complete sense before the close.\* It is a first principle of articulate language, that in such a case, the voice should be kept suspended, to denote continuation of sense.

The following are some of the cases to which the rule applies.

1. *Sentences beginning with a conditional particle or clause*; as, “If some of the branches be broken off, and thóu, being a wild olive-trée, wert grafted in among thém, and with them partakest of the root and fatness of the olive-trée; boast not against the branches.” “As face answereth to face in wáter, so the heart of man to man.”†

In what Walker calls the inverted period, the last member, though not essential to give meaning to what precedes, yet follows so closely as not to allow the voice to fall till it is pronounced.

2. *The case absolute*; as, “His father d’ying, and no heir being left except himsélf, he succeeded to the estate.” “The question having been fully discússed, and all objections completely refúted, the decision was unanimous.”

3. *The infinitive mood* with its adjuncts, used as a *nominative case*; as, “To smile on those whom we should censure, and to countenance those who are guilty of bad áctions, is to be guilty ourselves.” “To be pure in héart, to be pious and benévólent, constitutes human happiness.”

4. *The vocative‡ case* without strong emphasis, when it is a re-

\* See Walker’s accurate distinctions as to different kinds of Rhetorical Period: Elo. p. 39 &c.

† See Walker’s Elo. 133—4.

‡ I use this term as better suiting my purpose than that of our grammarians, —*nominative independent*.

spectful call to attention, expresses no sense completed, and comes under the inflection of the suspending pause; as “Mén, bréthren, and fátchers,—hearken.” “Friénds, Rómans, cóuntrymen!—lend me your ears.”

5. The *parenthesis* commonly requires the same inflection. As an interjected clause it suspends the sense of the sentence, and for that reason only is pronounced in a quicker and lower voice, the hearer being supposed to wait with some impatience for the main thought, while this interjected clause is uttered; as “Know ye not brethren, (for I speak to them that know the lów,) that the law hath dominion over a man as long as he liveth?”\* The most common exceptions in this case, occur in rhetorical dialogue, where narrative and address are mingled, and represented by one voice, and where there is frequent change of emphasis.

In the foregoing rule, together with the VI. and IX. is comprised all that I think important in about thirty rules of Walker.

RULE V. The rising slide is used to express *tender emotion*.

Grief, compassion, and delicate affection, soften the soul, and are uttered in words, invariably with corresponding qualities of voice. The passion and the appropriate signs by which it is expressed, are so universally conjoined, that they cannot be separated. It would shock the sensibility of any one to hear a mother describe the death of her child with the same intonations which belong to joy or anger. And equally absurd would it be for a general to assume the tones of grief, in giving his commands at the head of an army.

Hence the *vocative case*, when it expresses either affection or delicate respect, takes the rising slide; as “Jesus saith unto her, Máry.” “Jesus saith unto him, Thómas.” “Sír, I perceive that thou art a prophet.”—“Sírs, what must I do to be saved?”

The same slide prevails in pathetic poetry. Take an example from Milton’s lamentation for the loss of sight.

Thus with the year,  
Seasons retúrñ; but not to me returns  
Dáy, or the sweet approach of év’n or mórn,  
Or sight of vernal blóom, or summer’s róse,  
Or flócks, or hélds, or human face divíne;  
But clóud instead, and ever during dàrk  
Surround me——

\* See examples Walker’s Elo. 173—9.



Another example may be seen in the beautiful little poem of Cowper, on the receipt of his mother's picture.

My móther ! when I learn'd that thou wast déad,  
 Say, wast thou conscious of the tears I shéd ?  
 Hover'd thy spirit o'er thy sorrowing sòn,  
 Wretch even then, life's journey just begún ?  
 I hear'd the bell toll'd on thy burial dáy,  
 I saw the hearse, that bore thee slow awáy,  
 And, turning from my nurs'ry windów, drew  
 A long, long sigh, and wept a last adieu.

In both these examples the voice preserves the rising slide, till, in the former we come to the last member, beginning with the disjunctive *but*,—where it takes the falling slide on *cloud* and *dark*. In the latter, the slide does not change till the cadence requires it, on the last word, *adieu*.

RULE VI. The rising slide is commonly used at the last pause but one in a sentence. The reason is, that the ear expects the voice to fall when the sense is finished ; and therefore it should rise for the sake of variety and harmony, on the pause that precedes the cadence.—Ex. “ The minor longs to be at àge, then to be a man of business, then to make up an estate, then to arrive at honours, then to retire.” “ Our lives, says Seneca, are spent either in doing nothing at àll, or in doing nothing to the purpose, or in doing nothing that we ought to do.”

#### FALLING INFLECTION.

RULE VII. The *indirect question*, or that which is not answered by *yes* or *no*, has the falling inflection ; and its *answer* has the same.

This sort of question begins with interrogative pronouns and adverbs. Thus Cicero bears down his adversary, by the combined force of interrogation and emphatic series.

This is an open, honourable challenge to you. Why are you silent ? Why do you prevaricate ? I insist upon this point ; I urge you to it ; press it ; require it ; náy, I demand it of you.

So in his oration for Ligarius ;

What, Tubero, did that naked sword of yours mean, in the battle of Pharsàlia ? At whose breast was its point aimed ? What was the meaning of your arms, your spirit, your eyes, your hands, your ardor of soul ?

In conversation there are a few cases where the indirect question has the rising slide ; as when one partially hears some remark, and familiarly asks ; *What is that ? Who is that ?*

The answer to the indirect question, according to the general rule, has the falling slide ; though at the expense of harmony : as,—*Who say the people that I am ? They answering said, John the Baptist ; but some say Elias ; and others say that one of the old prophets is risen again.—Where is boasting then ? It is excluded.—Who first seduc'd them to that foul revolt ? The infernal serpent. See also Matt. 25: 37—39, and 21: 24—31. Par. Lost, B. II. 159—186, and 402—416.*

The want of distinction in elementary books, between that sort of question which turns the voice upward, and that which turns it downward, must have been felt by every teacher even of children. This distinction is scarcely noticed by the ancients. Augustin, in remarking on the false sense sometimes given to a passage of scripture by false pronunciation, says, the ancients called that question *interrogation*, which is answered by *yes* or *no* ; and that *percontation* which admits of other answers.\* Quintilian, however, says the two terms were used indifferently.

RULE VIII. The language of *authority* and of *surprise*, is commonly uttered with the falling inflection. Bold and strong passion so much inclines the voice to this slide, that in most of the cases hereafter to be specified, emphatic force is more or less denoted by it.

1. The *imperative mode*, as used to express the commands of a superior, denotes that energy of thought which usually requires the falling slide. Thus Milton supposes Gabriel to speak, at the head of his radiant files.

Uzziel ! half these draw off and coast the south,  
With strictest watch ; these other, wheel the north.  
Ithuriel and Zephon ! with wing'd speed  
Search through this garden ; leave unsearch'd no nook,  
This evening from the suns decline arriv'd

\* He gives an example from Paul, with the pronunciation which he proposes ;—“post percontationem, *Quis accusabit adversus electos Dei ?* illud quod sequitur sono interrogantis enuntietur, *Deus qui justificat ?* ut tacitè respondeatur, *Non.* Et item percontemur, *Quis est qui condemnat ?* rursusque interrogemus, *Christus Jesus, qui mortuus est ?* &c. ut ubique tacitè respondeatur, *Non.*” *De Doctrina Christiana, Lib. III. Cap. 3.*

Who tells of some infernal spirit seen,  
Hitherward bent :—  
Such where ye find, seize fàst, and hither bring.

See also Parad. Lost B. 1: 330. and 4: 873 and 962.

Thus in the battle of Rokeby, young Redmond addresses his soldiers ;

'Up comrades! ùp!—in Rokeby's halls  
Ne'er be it said our courage falls.

No language surpasses the English, in the spirit and viracity of its imperative mode, and vocative case. These often are found together in the same address, and when combined with emphasis, separately or united, they have the falling slide, and great strength. See Mark 13: 33—37. 1 Cor. 16:13. Prov. 6: 6.

2. *Denunciation and reprehension*, on the same principle, commonly require the falling inflection.

#### EXAMPLES.

Wo unto you, Phàrisees! for ye love the uppermost seats in the synagogues. Wò unto you, làwyers! for ye have taken away the key of knowledge. But God said unto him, thou fòol!—this night thy sòul shall be required of thee. But Jesus said, why tèmp't ye me, ye hypocrites! Paul said to Elymas, O full of all sùbtlety, and all mischief! Thou child of the Dèvil,—thou enemy of all rìghteousness!

In the beginning of Shakspeare's Julius Cesar, Marullus, a patriotic Roman, finding in the streets some peasants, who were keeping holiday for Cesar's triumph over the liberties of his country, accosted them in this indignant strain ;

Hènce ;—hòme, you idle creatures, get you hòme.  
You blòcks! You stònes! You wòrse than senseless things!

This would be tame indeed, should we place the unemphatic, rising slide on these terms of reproach, thus :

You blòcks, you stònes, you wòrse than senseless things!

The strong reprehension of our Saviour, addressed to the tempter, would lose much of its meaning, if uttered with the gentle, rising slide, thus ; *Get thee behind me, Sàtan.* But it becomes very significant, with the emphatic downward inflection ; *Get thee behind me,—Sàtan.* See Examples in Walker's Elo. p. 333. 334.

3. *Exclamation*, when it does not express tender emotion, nor ask a question, inclines to adopt the falling slide. *Walker's Elo.* 336.

*Terror* expresses itself in this way. Thus the appearance of the ghost in Hamlet produces the exclamation ;

'Angels ! and ministers of gràce,—defend us.\*

Exclamation, denoting surprise, or reverence, or distress,—or a combination of these different emotions, generally adopts the falling slide, modified indeed by the degree of emotion. For this reason I suppose that Mary, weeping at the sepulchre, when she perceived that the person whom she had mistaken for the gardener, was the risen Savior himself, exclaimed with the tone of reverence and surprise,—*Rabbòni !* And the same inflexion probably was used by the leprous men when they cried *Jèsus, Mâster ! have mercy on us.* Instead of the colloquial tone *Jèsus, Mâster*, which is commonly used in reading this passage, and which expresses nothing of the distress and earnestness which prompted this cry. These examples are distinguished from the vocative case, when it merely calls to attention, or denotes affection,

RULE. IX. *Emphatic succession* of particulars requires the falling slide.† The reason is, that a distinctive utterance is necessary to fix the attention on each particular. The figure *asyndeton*, or omission of copulatives, especially when it respects clauses, and not single words, belongs to this class ; as,

Go and tell John what things ye have seen and heard ;—the blind sèe, the lame walk, the lepers are cleànsed, the deaf hèar, the dead are ràised, to the poor the gospel is preached.—Charity suffereth long, and is kìnd ; charity ènvieth not ; charity vaùnteth not itself ; is not puffed ùp ; doth not behave itself unsèemiy ; seeketh not her òwn ; is not easily provòked, thinketh no èvil.—Thrice was I beaten with ròds ;

\* The city watch is startled, not so much by the *words* of distress that echo through the stillness of midnight, as by the *tones* that denote the reality of that distress ;—"hèlp !—mùrder !—hèlp !" The man whose own house is in flames cries, "fìre !—fìre !" it is only from the truant *boy* in the streets that we hear the careless exclamation, "fìre, fìre."

† The *loose sentence*, though it does not strictly belong to this rule, commonly coincides with it ; because in the appended member or members, marked by the semicolon or colon, a complete sense, at each of these pauses, is so far expressed as generally to admit the falling slide. *Walk. Elo.* 102.



once was I stoned ; thrice I suffered shipwreck ; a night and a day have I been in the deep. See also Rom. 3: 13—17. 1Cor. 12: 8—10. 1Thess. 5: 16—21.

In each of these examples, all the pauses, except the last but one, (for the sake of harmony,) require the downward slide. The *poly-sindeton*, requiring a still more deliberate pronounciation, adopts the same slide ; as,

Thou shalt love the Lord thy God, with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind, and thy neighbor as thyself. See 1 Cor. 6: 9—11.

The principle of emphatic series sometimes supersedes or modifies that of the suspending slide, so that both are combined in the same sentence. See 1 Cor. 13: 1—3.

The same principle may form an exception to Rule III. as,

We are troubled on every side, yet not distressed ; perplexed, but not in despair ; persecuted, but not forsaken ; cast down, but not destroyed.\*

RULE X. Emphatic *repetition* requires the falling slide.

Whatever inflection is given to a word in the first instance, when that word is repeated with stress, it demands the falling slide. Thus in Julius Cesar, Cassius says ;

You wrong me every way, you wrong me Brutus.

The word *wrong* is slightly emphatic, with the falling slide, in the first clause ; but in the second, it requires a double or triple force of voice, with the same slide on a higher note, to express the meaning strongly. But the principle of this rule is more apparent still, when the repeated word changes its inflection. Thus I ask one at a distance, *Are you going to Boston ?* If he tells me that he did not hear my question, I repeat it with the other slide, *Are you going to Boston ?*†

\* All Walker's rules of inflection as to a series of *single words*, when unemphatic, are in my opinion, worse than useless. No rule of *harmonic* inflection, that is independent of sentiment, can be established without too much risk of an artificial habit, unless it be this one, that the voice should rise at the last pause before the cadence ; and even this may be superseded by emphasis.

† In colloquial language, the point I am illustrating is quite familiar to every ear. The teacher calls a pupil by name in the rising inflection, and not being heard, repeats the call in the falling. The answer to such a call, if it is a mere



I cannot forbear to say here, though the remark belongs to style more than to delivery, that while it is the province of dulness to repeat the same thoughts or words, from mere carelessness; there is scarcely a more vivid figure of rhetoric than *repetition*, when it springs from genius and emotion. But as the finest strains of music derive increase of spirit and effect from repetition, so in delivery, increase of emotion, demands a correspondent stress and inflection of voice. For this reason, the common method of reading our Savior's parable of the wise and the foolish builder, with the rising slide on both parts, is much less impressive than that which adopts the falling slide with increase of stress on the series of particulars as repeated.

Whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man which built his house upon a rock : and the rains descended, and the floods came, and the winds blew, and beat upon that house, and it fell not,—for it was founded upon a rock. And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, that built his house upon the sand : and the rain descended, and the floods came, and the winds blew, and beat upon that house, and it fell ;—and great was the fall of it.

RULE XI. The final pause requires the falling slide.

That dropping of the voice which denotes the sense to be finished, is so commonly expected by the ear, that the worst readers make a cadence of some sort, at the close of a sentence. To determine what constitutes a good cadence belongs not to this place, but to the head of modulation. A hint or two must suffice here. It is a common fault of bad speakers to drop the voice *too much* ; and to begin a cadence too far from the end of a sentence. We should take care also to mark the difference between that downward turn of the voice which occurs at the falling slide in the middle of a sentence, and that which occurs at the close. The latter is made on a lower note, and if emphasis is absent, with less spirit than the former ; As, “ This heavenly benefactor claims, not the homage of our lips, but of our hearts ; and who can doubt that he is *entitled* to the homage of our

response, is “ Sîr ;”—if it expresses doubt it is “ Sîr.” A question that is not understood is repeated with a louder voice and a change of slide “ Is this your bôok ? ” “ Is this your bôok ? ” Little children, with their first elements of speech, make this distinction perfectly.

*hearts."* Here the word *hearts* has the same slide in the middle of the sentence as at the close. Though it has a much lower note in the latter case than in the former.

It must be observed too that the final pause does not always require a cadence. When the strong emphasis with the falling slide comes near the end of a sentence, it turns the voice upward at the close; as, "If we have no regard to our *ow'n* character, we ought to have some regard to the character of *óthers*." "You were paid to *fìght* against Alexander, not to *ráil* at him." This is a departure from a general rule of elocution; but it is only one case among many, in which emphasis asserts its supremacy over any other principle that interferes with its claims. Indeed, any one who has given but little attention to this point, would be surprised to observe accurately, how often sentences are closed, in conversation, without any proper cadence; the voice being carried to a high note, on the last word, sometimes with the falling, and sometimes with the rising slide.

#### CIRCUMFLEX.

RULE. XII. The circumflex occurs chiefly where the language is *hypothetical*.

The most common use of it is to express indefinitely or conditionally some idea that is contrasted with another idea expressed or understood, to which the falling slide belongs; thus;—*Hume said he would go twenty miles, to hear Whitefield preach.* The contrast suggested by the circumflex here is; *though he would take no pains to hear a còmmon preacher.* You ask a physician concerning your friend who is dangerously sick, and receive this reply.—*He is better.* The circumflex denotes only a partial, doubtful amendment, and implies *But he is still dangerously sick.* The same turn of voice occurs Luke 7: 39, on the word *prophet*; Luke 9: 56, on *destroy*; and 11: 8, on *importunity*. This circumflex, when indistinct, coincides nearly with the rising slide; when distinct, it denotes *qualified* affirmation instead of that which is *positive* as marked by the falling slide. This hint suggests a much more perfect rule than that of Walker, by which to ascertain the proper slide under the emphasis; but it is not the proper place here to elucidate this point.

## GENERAL REFERENCES.

As the examples under the foregoing rules are necessarily very brief, references are here added to passages containing some rhetorical principles, that should be marked by appropriate tones, concerning which the reader will exercise his own judgment. These examples are chiefly from the Bible, because its specimens of simple eloquence are more various, and more conveniently referred to, than those of any other book; and because in justice to its sacred contents, it should be read in a better manner, than is common even among scholars and preachers. It should be added that these passages have no preference above many others, that might have been mentioned.

MATTHEW.	JOHN.	PARADISE LOST.
CHAP. 7: 1—12	CHAP. 1: 19—28	Book I. Line 27
8: 1—10	5: 1—15	81
13: 47—58	8: 46—59	238
14: 22—33	20: 11—18	II. 51
21: 23—32		119
25: 31—46	ACTS.	390
	9: 10—22	674
MARK.	12: 5—17	III. 198
1: 20—27	14: 8—18	IV. 502
2: 1—12	16: 25—40	776
3: 22—35		820
6: 14—24	ROMANS.	874
9: 14—24	8: 28—39	902
10: 17—27	10: 1—21	946
" 32—41	11: 1—22	V. 153
11: 27—33	1 COR.	VI. 183
16: 1—8	1: 12—24	524
	6. 1—11	547
LUKE.	9: 1—15	IX. 1143
7: 39—50	10: 19—29	XI. 263
10: 1—16	12: 1—19	
" 25—37	13: 1—13	
13: 11—17	14: 1—11	
16: 19—31	2 COR.	
18: 31—43	11: 10—15	
22: 50—62	" 22—29	

COWPER, *Negro's Complaint.*

Task, B. I. "Whom call we gay?"

B. II. at beginning.

— Parag. 6.

B. VI. The humble man.

HAMLET. First and second Soliloquy.

JULIUS CÆSAR. Act I.—Scene 1. "Wherefore rejoice?"

Act I.—Scene 2. "Why man, he doth," &c.

Act III.—Scene 2. Brutus' speech over Cæsar's body.  
Anthony's Do.

Act IV.—Scene 3. "You wrong me," &c.

